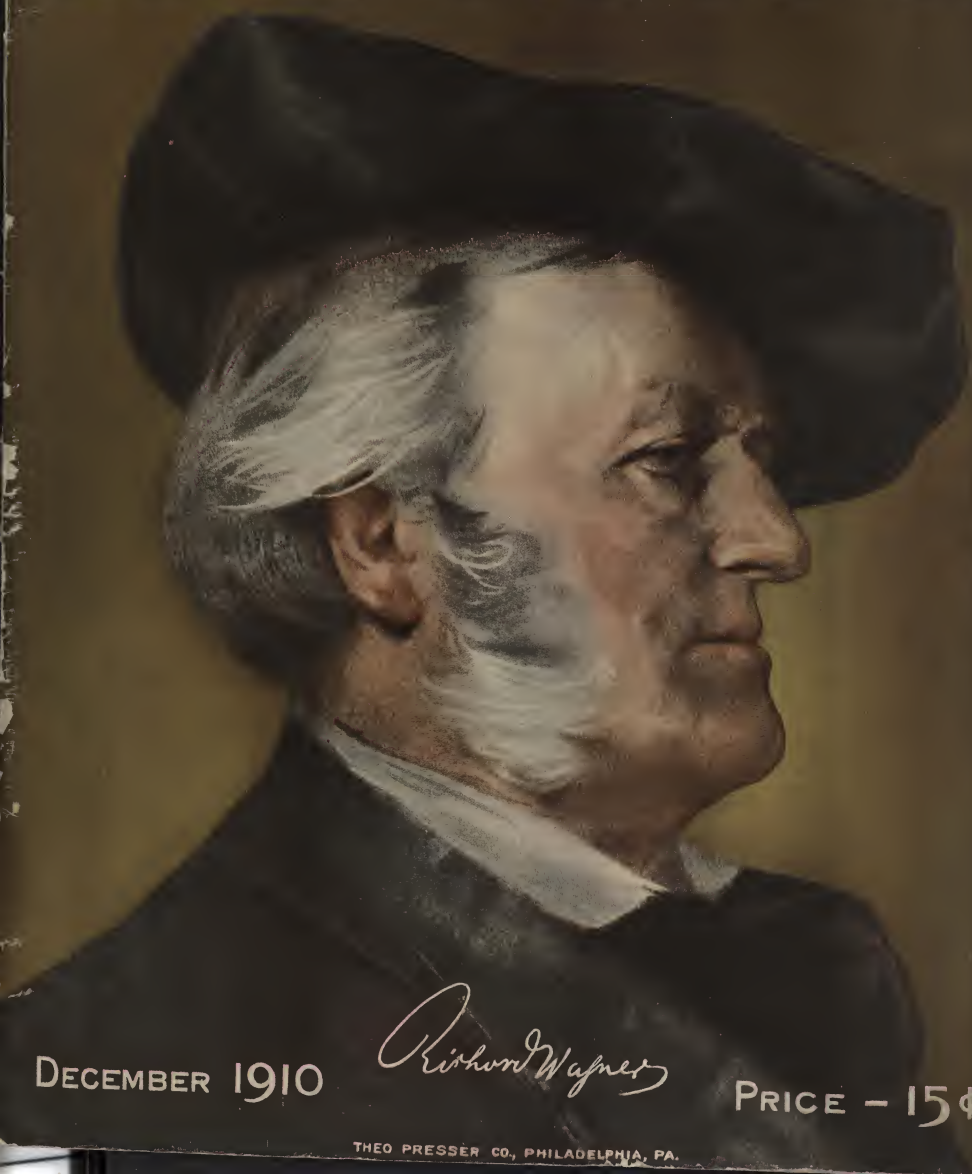


THE ETUDE

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THE ETUDE

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THE ETUDE

DECEMBER, 1910

VOL. XXVIII. No. 12



A Merry Christmas



A Merry Christmas, that's the thing—a Merry Christmas. Down through the ages have come every imaginable kind of custom to make this day the gladdiest day of the year. Well might it have become a celebration of an entirely different character. In the early days of the Church it was the custom to observe the anniversaries of the deaths of the martyrs, but when the Christmas feast was established in the fourth century it was made a festival of the coming, the birth of "peace on earth and good will toward men." What if the Christmas tree does come from the Romans, the holly, the mistletoe and the Yule Log from the Fagans, Kris Kringle from the Teutons and plum pudding from Old England, we have appropriated them one and all to make this one day above all others—merry.

Feel that it is your right to be merry; insist upon being merry, and don't let anyone with a grouchy or an undisciplined digestion interfere with your merriment. Let the true Christmas spirit enter into all your Christmas giving. When you give a present, let the recipient feel that he is getting something more than your gift. Let him feel that he is getting your good wishes, your Christmas cheer, your love for your fellow-man. If you don't do this your Christmas giving will be a farce, and the whole beautiful festival will become a parody upon the glorious Christmas spirit.

Although our gift-giving is little more than an expansion of one of the first charities of the Church, it should not lose its consecrated significance. In bygone centuries a box was placed at the door of the churches, and the people cast their gifts into this holy casket. On Christmas day the priests opened the box and distributed the money among the worthy poor of the parish. From this custom came the Christmas box. When you open your Christmas box, open it with love. Let your friends see in your notes of greeting or in your smile that the true Christmas spirit still lives.

What can we say that has not already been said to make our readers realize that when we wish them a "Merry Christmas" it is something more than a mere formal statement set up in type and sent whizzing through a ponderous modern printing press? Our work is very different from that of many other journals. We come very near to our readers, and although they may be thousands of miles away from our office, we have always been conscious of the warmth of friendship. Consequently, at this season Mr. Presser and the entire staff of THE ETUDE and the Presser Company desire to make this an occasion of gratitude for your good will, support and interest, and wish you A VERY MERRY CHRISTMAS.



Digging it Out



We have an idea that the information which is of the most value to us is the information we have worked the hardest to get. Some of our large universities present infelicitous examples of the results of educations which have been handed out to the children of parvenus on silver salvers. Stop for one moment to estimate the comparative chances of winning a position in the world's army of real workers, held by the "drunken kid" who motors to and from his fraternity house, and that held by the youth who, Lincoln-like, is digging an education out of the solid rock of study at night, while he spends his day in making his living.

Have you ever heard of the case of David Lloyd-George, Chancellor of the Exchequer of England? An orphan, born to compar-

tive poverty, he was fortunate in possessing a shoemaker uncle who realized that it does not pay to wait for an education to come to you. The time came when it was decided that the boy should prepare for the study of the law. It was necessary for him to learn French. The uncle knew nothing of the language, but, undaunted, he purchased a French grammar, and the two spent their spare hours trying to make out the new tongue. Carefully they wrote out all the examples in chalk on an old piece of leather. Failure never comes to those who have the ambition and persistence to study like this, no matter what the study itself is.

Many an earnest teacher, with an instruction book about which she knew little, has carried an enthusiastic pupil to successful ends. It is the spirit, the will, the determination, the digging, that does it. No matter what your surroundings may be, you cannot succeed unless you dig. A four-years' course in the best musical school in the world would mean nothing unless you resolved to work just as hard as though you were forced to dig out all your knowledge without any assistance other than books and a piano.

This is the way in which every really great master has worked. Read the life stories of Wagner, Schumann, Beethoven, Bach, Handel and Haydn and you will find that every word shouts "Amen" to everything we have said above.



A Crime in Education



PARIS, Oct. 27.—A young American student of the piano, committed suicide by gas in her room in the Latin Quarter early this morning. The young woman had been in bad health and dependent for some time, and had mixed little with the student world.

The occupants of the apartment above that occupied by Miss were heard her walking restlessly at about 4 o'clock in the morning. There was a faint cry, and after that silence. The neighbors did not attach any importance to this, but the caretaker of the building, alarmed at not hearing the piano all day, burst open the door and found the girl dead. American Consul General Mason was informed of the suicide and has notified the family.

THE above clipping from a recent issue of the *New York Times* needs little editorial comment. THE ETUDE has already expressed its attitude against the custom of sending our girls, with insufficient means and slight protection, thousands of miles away from home, to secure an education in foreign cities. Had we not personally encountered cases of students in distress in European capitals we might not be so emphatic. It is wrong, wrong, wrong, horribly wrong. Our American girls are too precious to be sacrificed in this imbecile manner. Self-reliant, capable and ambitious as they are in comparison with the young women of some other nations, they are nevertheless girls, and need sufficient support and the protection of the home.

THE ETUDE is not a journal for "muck-raking," nor does it predict danger when none exists, but we should feel that we were neglecting our duty if we failed to call the attention of parents to these conditions. Naturally cities afford musical advantages which in some cases cannot be found in the small town. The Symphony Orchestra and the opera demand the support of millionaires. A part of our musical education must be obtained in the city, but parents of young girls should not more think of sending them to large cities unprotected than they would of putting a thrush in a serpent's cage for safety.

These may be extreme cases, but the American teacher who is accustomed to work for his fee comes across them so often abroad that he is not wrong in drawing the conclusion that there is room and necessity for him there, particularly among his own countrymen, who are not accustomed to such "genial" instruction.

THE AMERICAN TEACHER A WORKER

Indeed, the fact that he, in the vast majority of cases, works for and earns his fee, and does not depend on some conservatory or institution to provide him with the comforts of life, lends him a peculiar distinction abroad by the very contrast, and, therefore, there is nothing contributed to his success. He is a worker, a hustler, and a man of deeds, and the fact that "Art is long and life is short" does not have such a depressing influence on him and with many of the European colleagues, who, when faced by the American coming for some relatively short period of study, generally overcome the dilemma confronting them in the gorian way of questioning the futility of trying to accomplish anything.

It is of course not my wish to overstep the bounds of professional courtesy for a moment by making strictures which may, to some people seem unbecomingly, therefore, it is but fair to say that among the vast army of European teachers are many indeed who are ahead of their brethren, and accomplish as much as any one can accomplish. Such men, for the most part, have, indeed, a point in their favor, viz: they are instinctively musical and have a pure musical endowment than their American colleagues, for not only do the musical nourishment of centuries stand them in good stead, but their whole nature leans more to art expression than that of the American. The latter will accomplish by hard work, bulldog persistence and glorious optimism what is more sensitive, shrinking and retiring European friend will do with genial, instinctive ease. And here again is a point in the American's favor: he generally has had to work for what he has, and hence he understands all the processes which led to final achievement—and the better teach them!

PEDAGOGICAL LESSONS.

When I speak of the American teacher in words of respect and praise, I refer not to the great mass of American teachers, who are now probably as good as the mass of any country, but to the individual teacher, who, by his superior talent, equipment and keen vision, is in the vanguard of pedagogic progress at home and abroad. It would be wrong to misinterpret my remarks so that apparently anybody who is an American and a music teacher, is carrying the flag to the front! On the contrary, I meet them all the time unable to play or recognize the principal themes of the nine Brahms symphonies.

NOT ALL AMERICANS SUCCESSFUL.

For the moment one for a moment imagine that every American teacher abroad is an authority and a shining light in his profession, for here also is found every type including those who cannot teach. In the first instance, is one who has devised a method of playing the grand piano by kneeling in front of it, whereas the upright he puts on stilts and stands while playing. Heavens! another method—and successful at that! This same erratic genius puts his face on champagne bottles, so as to be insulated from the wickedness of the world when sleeping! Another one, in London, and this time in the more respectable, more field, has his students lie on the floor and the heavy weights with their diaphragms. And then the faddist is ever with us, at home and abroad. Then the type who are musical second-hand dealers, so to say, are also represented. They point on the pupils who want to study with some well-known man, and they give you something "just as good." They are the caricatured, low-level contrabass—lunar lights reflecting weakly the great influence of the master. They have grasped a few essential points of the "method"—generally mere external points—and parade their knowledge to those who imagine that the great art of playing or singing is an art of externals, or can be learnt from people whose instruction is from the mere passing on of what "he" said and "he" did.

The real American teacher, the successful teacher, has opinions of his own, and does not mouth those of someone else. He may accept them, assimilate them or draw on them, but he makes them his own, and stands on his own feet admitting gratefully what he has gained from his own masters, but not living on them and their reputation, and his very independence has been one of the most vital factors in his success abroad.

And who are those successful American artists,

the reader asks? A glance at the principal musical papers will show that in Berlin there are five piano and three violin teachers, three composers and three critics; Paris has eight singing and four piano teachers, one composer and one violin teacher; Leipzig one vocal, one violin teacher; Dresden two piano and one voice teacher and one composer; Munich one piano teacher and a critic and theorist; Hamburg, one piano teacher; Stuttgart, one piano teacher.

A FEW FAMILIAR INSTANCES.

To mention some of the more familiar names we have: Hugo Kann (German-American), Stillman-Kelley, Arthur Bird, George Fergusson (Scottish-American), von Ewenk, Godowsky, Frank K. Clark, Charles W. Clark, Alvin Kravich, Campbell-Tipton, Isadore Luckstone, Wager Swayne, A. J. Goodrich, Mrs. MacKenzie-Wood, Mrs. Schon-René, Courtland Cooper, Mrs. Potter-Prissell, Harry Field (Canadian), Dr. Blumenschein, Mrs. Carl Alves, Mrs. Cahier, Oscar Seagle and the writer among the teachers. Among the American performers who have located in Europe for lengthy periods recently and who have had success here we can mention Ernest Schelling, Catherine Parlow (Canadian), Arthur Spaulding, Francis MacMillen, Augusta Cottlow, Julius Caspar, Cornelia Rider-Possert and Arthur Shattuck. With the names of only a few of the opera singers, Geraldine Farrar, Francis MacLennan, Putnam Griswold, Léon Rains, Hannah Osborne, Vernon Sides, Marcus Kellerman, Ellison van Hoose, Lucy Gates and Paul Petr and a half dozen of the more prominent younger artists, such as the pianists Mavic Sloss, Lillian Sheinberg, David Sapstein, Wynni Pyle and L. T. Grünberg, the Hindlerberg and the conductor and Dr. W. Rieger, we have an imposing list of some fifty successful American artists abroad. This list though is very incomplete and a conservative estimate will give us at least one hundred and fifty names, all more or less distinguished.

AMERICAN SUCCESS NOT DUE TO CHANCE.

It is evident, then, in the face of this host of musicians who have earned distinction in foreign countries, that their success has been based not on chance, but on an absolute law of necessity. As long as the American student must come to Europe to complete his education and reach his full development the American teacher—the successful American teacher—will be found, successful because, as I have stated, he knows how to get the quickest and best results, understands his countryman and his language, values his possibilities and divines his future.

Yet few of these teachers abroad are earning as much as they could earn in some large city at home. They are making this sacrifice either in order to gratify an ambition and have a more international class, reputation and environment; to live closer to an ideal, to be in circumstances more congenial, or for the mere lust of battle. Some few, because of "the call of the Continent," which there is no withdrawing in spite of patriotic fervor!

Finally, in closing let me quote from two articles recently published, the one by Mr. A. J. Goodrich, the noted theorist, and the other by Mrs. Corinne Rider-Kelsey. Mrs. Goodrich says: "These venture, some professors from the United States, who have entered into friendly competition with their European confrères, are possessed of so much mental energy and thought force that students may well congratulate themselves upon this innovation, for without it they would better remain at home." Mrs. Kelsey says: "The American seems to be a born teacher. He has the faculty for making things clear to his pupils, and the practical element in his character leads him to strike directly for essentials and not to waste time over non-essentials."

What is the use of always letting on that we are great men? How many have regretted that they have received homage before it was due! Only to him who knows how to make use of blame can praise be salutary; who without wrapping himself up egotistically in himself keeps his admiration fresh for the different, and to him foreign, kinds of mastery which he finds in other men. Such an attitude preserves his own youth and strength.—Schumann.

THOSE MISSED LESSONS

BY NELLIE L. WITTER.

This is a talk to pupils and to their parents. It is not intended for teachers, although they will want to read it and show it to their pupils and their pupils' parents. It is simply a plea for fair play pupils' parents. Suppose you invested in a fruit business, and after you had gotten fairly well started one of your customers came in and ordered six boxes of peaches. He demands that the peaches be in ripe condition, and you, after much other ordering and running around and selection, secure the kind of peaches your customer wants. You pay your own money in purchasing the peaches and they are your property until your customer demands that you turn them over to him. Then your customer calls you up on the telephone and tells you that he has changed his mind and has lost his appetite for peaches and refuses to buy those you have on hand. You then have the pleasure of watching the money you have invested in peaches slowly and surely rot away—unless you can find another purchaser. The chance purchaser is unlikely and you are certain to lose unless you use your customer. It is unprofitable to go to court for less than \$25.00 as many have found to their regret. What is the result? You have to sustain a loss caused by your thoughtless customer who forgets that he is really stealing your profit and your capital. Do you call this fair play?

FAIR PLAY.

The teacher who arranges to give you lessons at a certain time for a fixed sum is in much the same position. If you do not take your lesson as you have contracted to take it, you are honor bound to pay for that lesson. There is no way of squeezing out of this in a manner which will entitle you to hold your head up. Not to pay, is to take something that does not belong to you and which will cause your teacher to lose time and money. There is a short and ugly name for an act of this kind which we will leave to the suggestion.

Of course, there are reasons when it is impossible for children to take their lessons, and in case of death or real sickness the teacher is always willing to excuse you and put off your next lesson. But in case of death or loss. Teachers lose about five per cent. of their income in this way each season. They prepare for epidemics and sicknesses by making hay when the sun shines. But this is all the more reason why you should never miss a lesson unless you are forced to do so.

The following are some of the flimsy excuses I have heard in the past few years. Every conscientious parent or pupil should be ashamed to make such excuses.

"We have had company and I couldn't practice."

"We are going to have a picnic and it was too late to notify you of it."

"Mary has played too hard in the street and was too tired to take her lesson."

"My father hasn't practiced—so we are punishing her by not letting her come for her lesson."

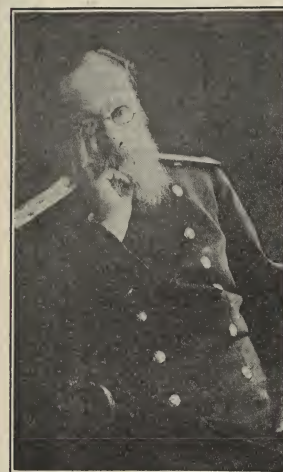
A REMEDY.

A few years ago I thought out a plan which accomplished so much that I thought I would tell the readers of THE ETUDE about it. I told each one that if there was not one lesson missed by them for six months they would get a prize. At the end of the six months twenty-eight received prizes. The prizes were nice story books.

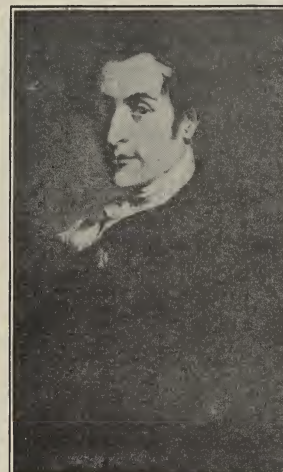
Those who did not win prizes I tried to make ambitious. A little girl who was half way through her book was given a certain time in which to finish it. She did not miss any lessons till she was through the book. Then the wish to see how fast she could get through her next book was a great incentive. A little boy, who wanted to learn music very eagerly, but who always forgot to come, was told that another boy about his age was a little ahead of him. He knew that he could beat him if he tried, so he missed no more lessons. One was given a piece to learn by a certain day. It was explained to her that if she missed many lessons she could not expect to learn it. The piece was learned on time.

When you once have the pupils started in habits of promptness, it is much easier to get them to come regularly afterwards. I have found that if I can get them to come regularly for three months they will in the majority of cases, come regularly all the time.

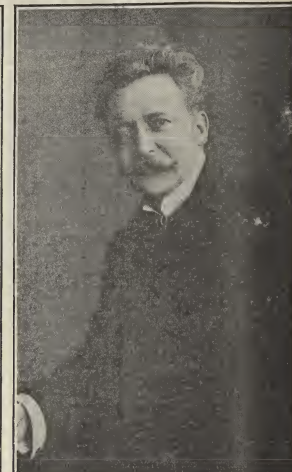
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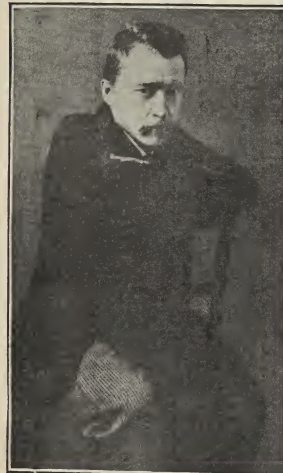
César Antonovich Cui



Carl Maria von Weber



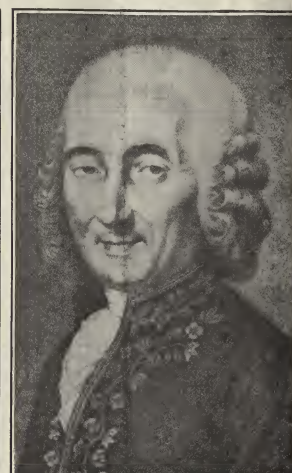
Bernhard Stavenhagen



Hugo Wolf



Pauline Viardot-Garcia



Luigi Boccherini

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and thirty-eight portrait-biographies have already been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

BERNHARD STAVENHAGEN.

CARL MARIA E. E. von WEBER.

(Vay'-ber.)

WEBER was born at Eutin, Holstein, Germany, and died in London, June 5, 1826. He was the son of Johann Heinrich, who eventually became a professional viola player. After some years of wandering life he was taught music by Michael Haydn. In 1782, where Weber was a chorister at the cathedral. While in Munich from 1798 to 1800, he studied under Vals and Kalcher, and appeared as a soloist in the orchestra. He was then appointed a leading player, and his first opera, *Die Waldmädchen*, was produced there. He returned to Salzburg for further study with M. Haydn. In 1803, Weber was appointed to the post of Kapellmeister at Augsbourg, the teacher of Meyerbeer. A year later Weber was Capellmeister at Breslau city theatre. In 1806, he went to Rome, going at first to the opera, then to the National theatre. He was appointed conductor at the Royal opera, in Dresden, in 1817, and retained this position until his death. His children were Carl Maria von Weber (1813), *Eurythmie* (1821), and *Oberon* (1826). His other compositions include two symphonies, the *Jubilee overture*, concertos for piano, violin, and cello, and music for piano and orchestra, besides other works of a similar nature. He was a life wild and reckless, but after his death he became a model husband and father. He was the father-in-law of the German "Romantic" school of music. He was unquestionably an originalist as well as a composer.

CÉSAR ANTONOVITCH CUI.

(Quee.)

Cui was born at Vilna, Poland, January 18, 1835. His father was a French officer, left behind in the retreat from Moscow, in 1812, afterwards becoming professor of French at the Vilna school. He was a very talented and precocious talent for music, and showed the same during holiday times he studied the theory of music with Moniuszko. In 1850 he went to the School of Military Engineering in St. Petersburg, where he graduated in 1854. At the same time he was under the influence of Balakirev, one of the pioneers of the "New School" of Russian music. This revived Cui's keen interest in music, and he continued to work at it, and in 1856 he left the school and enjoyed the friendship of such men as Rimsky-Korsakoff and Moussorgski. Eventually he became an acknowledged authority on fortifications, and rose to the rank of Lieutenant-General, and in 1861 he was appointed to the War Ministry. Russia was one of his military pupils. As a musician, Cui is best known by his compositions, and may be regarded as self-taught. He has composed eight operas, many choral and orchestral pieces, and a large number of piano-forte pieces and songs. His best-known piano pieces are, perhaps, the *Berceuse* and the *Canzonetta*. Since 1868 he has added to his laurels by his brilliant contributions to the

(The Studio Gallery)

(Bok-er-ee'-nee.)

[illegible]

MICHELLE FERDINAND PAUL-

VIARDOT-GARCIA.

(Ve-sar-doh Gar-the-as.)

VIAROT-GARCIA was born in Paris July 18, 1871, and died there May 18, 1901. He was the eldest of three children of the elder, and, of course, sister to Malibrun, and to Manuel Garcia, the inventor of the laryngoscope. He declared that he was not a singer, but he was not, but she acted as her father's accompanist until his death, and in spite of her youth learned much from him. She was widely known in his American travels, when he was called "the father of the modern tenor." He studied piano with Meyenberger and Liszt, and was also an accomplished painter. Her operatic career commenced in 1890, at the Theatre de la Monnaie in Brussels. A brilliant success in Paris followed, and she soon established herself as a favorite, and appeared in the operas of Rossini, Meyerbeer and Wagner. She was called "the Viarot of the impresario, and critic. She was greatly admired by Liszt, and Chopin, and indeed, by all who realized her extraordinary talent, and her consummate mastery of the singer's art. Her Paris success was equalled wherever she appeared, and she became a favorite of the most notable artists of the age. In 1893, she retired from the operatic stage, and went to live in Baden, where she was very popular. She never left Germany in 1893, and she was where she became professor of singing at the Conservatoire. She also composed

HUGO WOLF

(Vohlf.)

Wolff was born at Windschag, Austria, March 13, 1860, and died February 29, 1903. His father was opposed to his becoming a musician, career, but eventually allowed him to study at the Vienna Conservatory, in 1875. He got into difficulties with the authorities as his musical opinions made him disobedient, and his fiery and eccentric temperament made him difficult to control. He followed most other rules. For a while he lived in great poverty in Vienna, and was on the point of emigrating to America, but he was posted to the Imperial Kapellmeister, at Salzburg. Before he left Vienna, however, he was back in Vienna. From 1884 to 1888 he was musical critic for the "Wiener Sonettblatt." Gradually he became a well-known group of musicians and later to the public, as a composer of songs. He was an ardent admirer of Wagner, and was greatly influenced by him. His instrumental works consist of a symphonic poem, *Die Nacht*, an *Italiane Serenade* for strings, and a few other works of a similar nature. As a song-writer he ranks with the very highest, and he lived to attain the position which is now his. He was a man who possessed a fervent mental energy, which manifested itself at intervals throughout his life, and eventually broke all bounds of self-control. He was a musical genius, an asylum. He was buried in the family graves of Beethoven and Schubert.

THE PATRONS AND HELPERS
OF GREAT COMPOSERS.

BY HENRY T. FINCK

It is well known that a wealthy man living in Boston who wanted to do something for the cause of music in America asked Paderewski's advice on the subject, and that the great pianist told him the most useful thing he could do would be to make it possible for Edward MacDowell to give up teaching and devote all his time to composing.

Unfortunately, the foremost American composer was unwilling to accept such an offer. He had a good income, and he enjoyed his teaching—why should he give it up? Then came the offer of the Columbia University professorship of music, which I was foolish enough to urge him to accept—as I saw when it was too late. He had been in the habit of doing most of his composing during the summer months, but now I found him at Peterboro, preparing his college lectures—lectures which some of our class might have written as well—or possibly even better, but no one ever can give to the world the songs and piano pieces he might have written during those summers.

If he could have foreseen the shortness of his career he would have acted differently; but he was a young man of robust health, with, supposedly, thirty or forty years before him, and plenty of time to write down everything worth while that came into his head. He hesitated to accept another man's money from a feeling of pride which was, of course, creditable on general principles, but which he should have viewed in the light of the consideration that, while his teaching was most helpful to some gifted students, it was of infinitely greater importance to the country at large that he should give all his time to creative work.

MADAME VON MECK AND TSCHAIKOWSKI.

Often, since the death of MacDowell, I have wished he might have read Modiste Tchaikowski's admirable biography of his brother, Russia's greatest composer. Peter Ilich Tchaikowski was quite as sensitive and proud as Edward MacDowell, but, fortunately for the musical world, which otherwise would never have possessed the greatest of his works, he consented to accept from a wealthy admirer an annual sum which enabled him to give up teaching and save his energies for the composing of masterworks.

The story of this episode in his life is a most interesting one, and almost as romantic as that most beautiful of all musical romances (the courtship of Robert and Clara Schumann) which I had the pleasure of relating to the readers of *THE ETUDE* a few months ago—though of an entirely different character.

The wealthy admirer referred to was Nadejda Filaretovna von Meck. She had not always been wealthy; indeed, as she once wrote to the composer, she was poor, very poor, the greater part of her life. "My husband," she continued, "was an engineer in the Government service with a salary of 1,500 roubles (\$750) a year, which was all we had to live upon, with five children and my husband's family on our hands. . . . I was nurse, governess and sewing-maid to my children, and valet to my husband; the housekeeping was entirely in my hands."

She did not mind that, however; but there was one thing that made life unbearable. As a Government employee her husband was "a puppet, an automaton." She persuaded him to give up this service, although that reduced them to a dime a day for everything. He was at last free, however, and, becoming engaged in private railway enterprises,

he gradually amassed a fortune of some millions of roubles.

In 1876 she was left a widow, with eleven children, four of whom had grown up and gone out into the world. She now became an anchorite, shunning society, invisible to all but the members of her domestic circle. Three things took up her time: The education of her younger children, the love of nature and the passion for music. She was particularly fond of Tschaiowski's compositions.

Through a young violinist named Joseph Kotek, who was a pupil of Tschikowski at the Moscow Conservatory, and who used to come and play with her, she learned a good deal of the possibilities of finding out what he was doing in his pecuniary straits. With feminine cunning she helped him by asking, through Kotek, to make for her special arrangements of certain of his pieces, for which she paid him extravagant sums—so expensive that he was obliged to give up his other motive, and refused to comply with her next request. "Of course," he wrote, "it is not a degradation for an artist to accept money for his troubles, but, besides labor, a work such as you now request is a sacrifice of the artist's freedom, of what is called inspiration, and at the present moment this is not at my disposal. I should be guilty of artistic dishonesty were I to abuse my technical skill and give my services in exchange for pecuniary gain. I am very to improve my financial situation."

A RUSSIAN ROMANCE.

The romance of this story lies in the fact that Mme. von Meck and Tschaikowski never met during all the years she helped him, except accidentally for a moment. She wished it so, preferring to know him only as her imagination painted him. Even when he accepted her invitation to visit her chateau she was not there, but resided in Moscow while he enjoyed the comforts of her home, with its gardens, servants, carriages, and other luxuries.

Yet, though she had no personal intercourse with him, she knew him better than any one else except his family. In her letters she constantly asked him questions regarding his works, the circumstances attending their creation, his opinions on other composers, and various other topics; in answering these questions he laid bare his soul as he did to no one else. Therefore the world owes Mme. von Meck much, not only for making it possible for him to concentrate his energies on his composition, thus multiplying the number of his masterpieces, but also for being the means of his giving to the world a large number of extremely fascinating letters, the confessions of an emotional composer. They have been translated into excellent English by Rosa Newmarch and cannot be commended too highly to those interested in the inner life of a musical giant.

The allowance from Mme. von Meck continued till the end of 1890, at which time she feared she was on the brink of ruin. In writing to her, he remarked: "I may say without exaggeration that you saved me. I should certainly have gone out of my mind and come to an untimely end but for your friendship and sympathy, as well as for the material assistance (then my safety anchor), which enabled me to rally my forces and take up once more my chosen vocation."

Fortunately his pecuniary situation was at this time greatly improved, and the receipts from his operas, notably "Pique Dame," more than covered the loss of his private pension. Beginning with 1888, moreover, the Czar paid him an honorary public pension of \$1,500 a year.

LISZT, KING LUDWIG II AND WAGNER

Another great composer who was not too proud to accept pecuniary aid for the sake of his work was Richard Wagner.

He needed such help from the beginning of his career to the end, for divers reasons: his genius was too far ahead of his time to be profitably appreciated; a strangely persistent misfortune attended most of his efforts to earn money; royalties and salaries were much lower than they are now; and his expenses were much higher. At a whole season of Philharmonic concerts in London he got only one thousand dollars (in other words, he received for four months rehearsing and conducting half as much as some singers of his opera have obtained habitually for one single night); fourthly, having the artistic temperament excessively developed, he could not resist the temptation to indulge in the luxury and extravagance which he so thoroughly enjoyed. "By nature I am luxurious, prodigal, and extravagant, much more so than Sardanapalus and all the old Emperors put together," he once wrote to a friend. Finally, his Bayreuth festivals involved so much expense for new theatre, new scenery and a thousand accessories that he was bound to rely for help from generous patrons.

One of the earliest helpers was Frau Julie Ritter of Dresden, who supplied him every year with small but regular sum till 1856. Her son, Alexander Ritter, has just been made the subject of a biography by Siegmund von Hausegger, which includes some letters written by Wagner to Frau Ritter—letters full of gratitude and cordiality. In one of them, dated April 4, 1852, he said: "You alone make possible what I am doing now, because it is owing to you that I am independent and can work without thinking of money."

How much Liszt did to help Wagner, not only by writing brilliant essays on his operas and producing the first editions of his music, but also by his personal assistance, is vaguely known to all the world. Liszt was Liszt who, as I summed it up in "Wagner's Works," helped him with funds when he would not have been able to continue his work, and who earned his bread like the commonest day-laborer. Liszt who sustained him with his approval when a critic's words were against him; Liszt who brought out his operas when they were almost ignored; Liszt who wrote letters—private and public—of the most enthusiastic nature; Liszt who wrote the most enthusiastic essays on Tannhäuser, Lohengrin, and Tristan, which were printed in German and French, and with the Weimar performances of these operas gave Wagner the first success of his career. Liszt who, by sustaining it by fully ten years, gave the Wagner movement its acclimation. Liszt who, by his example, made me feel sure he felt fully rewarded by the glowing expressions of gratitude in the letters he got from me. Liszt who, by the example of his first and only friend, made me feel that I was not alone, and that one who made me feel the ecstasy of his friendship was completely understood. "Your friendship is the most important and significant event in my life," when Liszt had been dead for years, I wrote to a friend, "who has never been able to do anything for me, other than what you have done for me!"

At the time Wagner was composing "Siegfried and "Tristan" another of his chief benefactors appeared on the scene—Otto Wesendonck, a wealthy merchant who lived in a villa overlooking the Lake of Zurich. He invited Wagner to dwell and work in a cottage on his grounds, and frequently, for years, he also gave him pecuniary assistance.

A general appeal for help was made by Wagner to the German sovereigns in an essay in which he promulgated his plans for model performances of his later works. No one heeded this appeal until the

South Africa. It ascended the Bavarian throne. The legend of "Lohengrin" had inspired his enthusiasm and he had made of his music a come to its complete consummation as soon as he became King. By his marriage, Wagner's duty, giving him a fine residence in Munich, creating the "Festspiel" and "Meistersinger" in modern style, and providing him with the means required for conducting his Nibelung operas.

His last and noble assistance it is doubtful whether Wagner would have ever composed "Gotterdammerung" and "Parsifal." Certainly, without these operas, there are no more of those days when Wagner, at the age of 40, was a poor man, and his wife, Minna, was a poor woman. Wagner's life was a life of struggle, and his music was a music of struggle. His music was a music of struggle, and his life was a life of struggle. His music was a music of struggle, and his life was a life of struggle.

WAGNER'S DVOŘÁK, FLUCK, AND HAYDN.

There was in this article to Tschakovsky and Wagner than to others because their cases are so similar. In the case of Wagner, no other composer could be so much to benefactors as these two. Wagner, who wrote his first symphony and chamber works after an American composer, was a man of great talent. He was a man of great talent, and his music was a music of great talent. His music was a music of great talent, and his life was a life of great talent.

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SOME WAGNER CARICATURES.

No plundering politician or money-grubbing trust magnate has ever been more cartooned than was Richard Wagner. The four given here are selected from dozens published in Julien's famous biography.



WAGNER IN THE NIBELUNGEN RING. The whole world prostrate at his feet. (From a German cartoon published in 1876.)



WAGNER ON THIN ICE. The "Munch" "Punch" is represented saying to him: "Look out! You carry your head so high you will fall into the hole." (1885.)



RICHARD WAGNER IN HEAVEN. Richard Wagner, addressing the Angels: "A very pretty welcome, dear angels, but without kettle-drums and tambourines you can never produce an effect." ("Kikeriki" of Vienna, Feb. 18, 1883.)



WAGNER CONDUCTING. (From an English caricature published in 1877.)

The Prince was insatiable in his appetite for new pieces by his inspired conductor, and Haydn was thus encouraged to exercise his creative faculties. The important thing, however, was that he had written anything he was able to do, and he had written anything he was able to do, and he had written anything he was able to do.

BEETHOVEN, LISZT AND CHOPIN. Beethoven was not a poor man, like Schubert and Mozart, whose lives might have been saved had some one given them a few dollars in the way of need and illness. He was comparatively well paid for what he wrote in his ripe years. He might, indeed, have lived in great comfort had it not been for his good-for-nothing spendthrift nephew, on whom he squandered his earnings.

It was customary in his days to invite Kings and members of the aristocracy to subscribe considerable sums in advance for the printing of important compositions, and Beethoven usually got his fair share of these contributions, although he disliked asking for them.

For two years he was a member of Prince Lichnowsky's household, and in 1850 he enjoyed the hospitality of the Countess Erdödy. Eight years previously Prince Lichnowsky had begun to pay him a pension of 600 florins a year, and in 1850, when he had received a call to Kassel, the same Prince united with the Archduke Rudolf, Prince Lobkowitz and Prince Kinsky in offering the great composer the sum of 4,000 florins a year to make him remain in Vienna.

Liszt, as a child, was helped by a similar syndicate of millionaires (Canadi, Apponyi, and Szapary), who contributed 600 florins a year for six years to enable him to continue his musical education. Had he become a composer only, he would have sadly missed that income after the expiration of his term, but as a pianist he soon made a fortune.

Chopin had no one to help him at the beginning of his career, but a kind-hearted Scotchwoman, Miss ———, made the last months of his life easier by a pension of \$2,000.

STATE AID AND MILLIONAIRES. The Scandinavian countries long ago began to employ composers. Grieg received an annual pension from Norway, Gade from Denmark, and others were similarly helped in these enlightened countries.

Hugo Riemann, in the new (seventh) edition of his admirable "Musiklexikon," devotes, under the name of "Preis," six columns to an account of attempts and offers for the benefit of students of music. Among them is the Paderewski Prize of \$10,000, by which Thorwald Parker, Henry Hadley, Arthur Bird and Arthur Shepherd have been benefited. The

German stipends are for the most part small. Among the French the most important is, of course, the Prix de Rome, which enabled nearly all of the great composers of the country when they were young to spend a few years in Italy and other countries, and thus broaden their minds, enlarge their experience, and ripen their art. Herold, Halévy, Berlioz, Ambroise Thomas, Gounod, Bizet, Massenet, Périé, and Debussy were among those thus helped by Government money.

In our own country the Government is too busy wasting millions on useless battleships to have a few thousand to spare for fostering budding genius. Luckily we have generous millionaires some of whom have spent large sums in behalf of musical education. Mrs. Loeb made possible the Institute musicians. Mrs. Loeb made possible the Institute musicians. Mrs. Loeb made possible the Institute musicians.

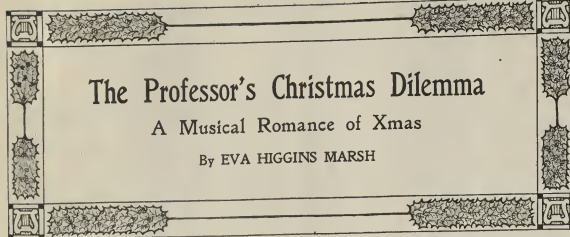
Enough has now been said to prove that Macdonald was a grievous mistake in refusing the proffered bounty of that Boston millionaire. As the professor of this Etude has well said: "People come to this world gifted with wonderful natural ability and often quite devoid of anything like business ability. They need support just the same as an orchid needs the atmosphere of the hothouse to foster its bloom. Unless somebody provides the hothouse the orchid dies."

A CRYING NEED IN AMERICAN MUSIC.

BY WILLIAM G. BELL.

One of the most glaring defects in musical conditions in America is the lack of the "amateur" spirit. Mr. Finck, the well-known New York critic, once contributed an article to THE ETUDE, in which he pointed out the need for more listeners. It is exactly this need which strikes the foreigner in America today. There is in America no lack of splendidly trained musicians who are second to none, either as teachers or performers. On the other hand, there are far too many engaged in the musical profession who are fitted for it neither by ability nor education. It is these, perhaps more than anyone else, who do the most to clog the wheels of musical progress in America. The worst of it is that if they would only keep out of the profession and remain amateurs they would be of very real use.

If more people would be content to work for music for the love of it, and fewer for what they can make out of it, progress would be ever so much more rapid. In England and Germany there is a strongly marked difference between the "amateur" and "professional" musician.



The Professor's Christmas Dilemma

A Musical Romance of Xmas

By EVA HIGGINS MARSH

ONE did not need to look at the calendar to know that Christmas was coming, for every student in the Lawtonville Conservatory displayed that pardonable unrest which always precedes the Christmas season. Christmas, to most of them, meant more than the ordinary holiday festivities. It meant a trip to a distant home, with the warm welcome of friends, parents, brothers, sisters and a temporary rest from the routine work of the Conservatory. One could feel the holiday spirit in every part of the building. Keyboards and violin bows were being neglected for needles and paint brushes. In the girls' dormitories one saw on all sides evidences of Christmas presents being hurriedly finished, together with bundles of carefully wrapped purchases, decorated with the bright and cheery red and green reminders of the evergreen woods.

Best of all was the Christmas happiness which shone from the faces of the students as they passed each other in the halls. Old differences were forgotten, and even old Professor Bergholtz, whom everybody declared never smiled more than once a year, actually beamed with recollection of the good old Christmas day in the Netherland, when he went out with his father from glorious, gorgeous old Rothenburg, to cut down the *tannenbaum* that was soon to glisten with candles and tinsel in the living room of a very happy little German home. Yes, old Bergholtz smiled, and the crusty old janitor smiled, and everybody got out his very best holiday smile, until it seemed as though the Christmas spirit was brooding over the wrinkles that Time had been carving upon the foreheads and cheeks of so many of the people of Lawtonville. Yes, Christmas was coming, and everybody was glad of it, and was joyous to show it. The true spirit of Christ was born again in the hearts of millions. The world seemed to be filled with Christian generosity and Christian love.

For weeks the days of Christmas had been carefully counted by the enthusiastic students. The Conservatory was to close on the twenty-third, in order to enable students who lived at a distance to get home in time for the festival. On the evening of the twenty-second the annual Christmas social was to take place. This social and the grand concert following were the chief events in the year for the Director, Professor Wilkinson. Moreover, many of the old graduates took it upon themselves to make the Christmas social a reunion of the alumni.

The concert this year was to take on a new importance, since the Alumni Association, through an unexpected streak of fortune, had managed to induce a widely-heralded singer to take part.

Professor Wilkinson had learned to forgive the poor lessons and poorer excuses which preceded Christmas. In fact, as far as the students could see, he usually showed a much greater interest in helping the junior tack up the great hands of green and red decorations in the Recital Hall than in teaching Bach Inventions or Haydn Sonatas at that time of the year. The parents of one of the girls had shipped in several boxes of holly and mistletoe as a present to the Conservatory. Professor Wilkinson distributed this among the girls, and soon the entire building was decked in his Christmas attire.

Professor Wilkinson was still quite a young man. His handsome face and deep, sympathetic eyes made him the ideal of the girls, to say nothing of the

teachers. But, it was whispered that there had been a romance which had stolen the Professor's heart against all feminine attacks. Many an ambitious student with over-sentimental tendencies found to



"NOW IN HIS TROUBLED SLEEP HE SEEMED TO HEAR HER SINGING AGAIN."

her dismay that the Professor was provokingly blind to all the artifices of Cupid. Some of the girls had noticed, however, that Professor Wilkinson was not in his usual spirits at this time. For the past two months the teachers also observed that he was somewhat and apparently worried over some matter he had not chosen to divulge to them. His interest seemed more mechanical than real. This was so entirely different from his usual enthusiasm and good spirits that it attracted much attention. As Christmas approached the Director seemed to be veiling a kind of melancholy.

Finally, the night before the Christmas concert came. A light snow was beginning to fall, and soon the streets, houses, carriages and pedestrians were covered with the sparkling flakes. The Director looked down upon the happy throng in the streets, rushing along under the white mantle which was descending upon them. Somehow he wished that a mantle might fall as gently over the past, and

obscure the memory of many happy, prosperous days which seemed to rise and haunt him now.

There was no getting away from it, the Conservatory affairs were in bad shape. The ledger lay upon his desk, where the bookkeeper had left it for his inspection. That told the story very plainly. It showed more than anything else why the Conservatory had taken such a high artistic standing. It was a story of sacrifice after sacrifice made by the Director. How many students he had helped, supported, given free instruction and even sent abroad, nobody really knew.

The bookkeeper and a few others were aware that the mortgage which the Director had placed upon the institution was a result of his sacrifices to help others was now overdue, and also that the last interest had not been paid. Plainly, the Director was not a business man. No conservatory in the Middle West had a higher standing than that of Lawtonville, and anxious parents knew that their daughters were as carefully provided for under Director Wilkinson's care as they would in their own homes.

A good location, a capable faculty and plenty of students gave the Conservatory the outward evidences of great success. Carelessness in collecting accounts, prodigality in giving assistance to students and an inclination to spend more time upon a much-loved manuscript of an oratorio had brought the Conservatory to the verge of failure. Salaries were due at the end of the month, the holder of the mortgage had refused to wait any longer, and other creditors of the institution were writing or calling daily. The Director was in despair. Oblivious to the coming of night, he laid his head upon the desk and soon fell into a deep sleep.

His mind took him back through the years he dared not face when awake. First came the long and sunny boyhood in a little New England town. All then there were Christmases—Christmases that really were Christmases. A nut-brown turkey, sending a column of steam to the very top of the dining-room, celery made crisp by the bright air of the Berkshire Hills, and mince pies—um! um! what mince pies they were! Could anyone ever forget that spicy taste? Then the older days—ah! those were Christmases. Then the college—Dartmouth. Oh to be back at Dartmouth again, oh to be in the old Glee Club, to tramp along the splendid roads on moonlight nights with the best fellows on earth; then Harvard, fair Harvard, where he had started his real musical training; then Munich and cranky old Rheingeben, a mad fun of his best work and praised his skill mechanical exercises—what a dream it was! Then came his first teaching experience in the Lawtonville Conservatory. How he had worked to get ahead! How he had sacrificed himself so that his pupils might succeed! Then he remembered he had foolishly invested all his private means to secure the controlling interest in the Conservatory. Why did he do a man with no business ideas or business tendencies, ever do such a thing? The very first year he had advanced money to one of the best vocal pupils to complete her work abroad. Fearing that the other Christmas and teachers might think that the young lady would be set down as the cause for this sacrifice, he had very carefully obscured the name of the donor.

Moreover, he knew that Karolyne Perry, she of the glorious voice, a voice that sang straight from a beautiful soul, would never have accepted such a gift from him had she known the real donor. Something more than a mere musical interest had induced the Director to make this first sacrifice. Deep in his heart he felt that Karolyne was the most beautiful woman he had ever seen, and one night when they were walking home after a lesson he brought her his message of love full of the sincerity and evanescence of youth. They agreed to wait until their careers were established.

At first frequent letters came back from the pupil reporting progress, and then she apparently dropped completely out of sight. Time and again the Director had confessed to himself that something more than mere musical interest had induced him to make the first sacrifice. Ten years had passed since Karolyne Perry had gone to Dresden, but every day her face had come up before the Director as fresh and as bright and as sweet as when he last saw it through the window of a departing train.

THE ETUDE

EDUCATIONAL NOTES ON
ETUDE MUSIC

By P. W. OREM

VALSE EXCENTRIQUE—G. EGGEING.

This dance may be regarded both as an active and as a study in agitated rhythms. It is one of a few songs studies by this talented modern composer, arranged for the first time on another page of this issue. This song has a very fascinating swing and a pleasing melody. It must be played in a spirited manner and a good time, to gain the best effect.

RABBITA ZINGARA—H. NECKE.

This "gypsy" may be regarded as a miniature "Houppoulou." The various rhythms and movements of the characteristic gypsy dances are very clearly indicated. In order to interpret this piece properly, the student must be careful to observe the tempo markings on the first page of the score, and to observe the freedom of movement given in the second. This is a splendid teaching piece in every respect.

METRODE ALLE WALTSE—J. LEMBERG.

This is a light, social piece in modern style, with a clear and simple melody. It may be played with grace and a moderate tempo. The tempo markings must be brought out. This piece is a splendid choice.

DANCE—H. BOLLMAN.

This is one of the most popular of all drawing-room dances. It is presented, it is newly revised and carefully edited. It must be played in graceful, elegant style. The student must pay attention to the delicate bell-like notes, and to the rippling arpeggiated passages.

NOCTURNE—H. D. HEWITT.

The theme of this attractive drawing-room piece is a melody in a voice, much in the same manner as the well-known "Melody in F." The melody is in the style of a Field or Chopin nocturne, with delicate ornamentation. The entire composition is attractive and well worth playing. It will make an excellent study in style and contrast.

INTERMEZZO PIZZICATO—J. NEURY.

An interesting little interlude or any short movement played between two larger movements or between the acts of a play. The work is a piece for violinists when the melody is to be played instead of bowed. This effect may be obtained on the piano by playing extremely staccato. The above manner, this modern French composition will have a charming and piquant effect.

PEELS OF CHRISTMAS—H. KAROLY.

This is a capital Christmas piece, introducing two well-known melodies: the "Silent Night" and the old carol, "Hark! The Herald Angels Sing." This piece is very effectively harmonized and the themes are cleverly treated. This piece is easy to play, but brilliant in effect. Just the thing for a Christmas recital.

SUR CAPRI—G. HORVATH.

"Sur Capri" is a vivacious tarantella movement by the well-known Austrian composer. Capri is an island lying in the beautiful Gulf of Naples. "At Capri" is a very fitting and suggestive title for a piece of this character. As in the case of all tarantella movements, this piece must be played in a fiery manner and at a brisk rate of speed.

CAUSERIE—A. MAILLY.

This lively and taking piano piece is the work of the famous Belgian organist, Alphonse Mailly. "Causerie" means, literally, "chat" or "gossip." The gay and jocular principal theme must be played in the manner of a cello or baritone solo, well brought out, with full, round tone. The tempo rubato may be used to advantage in this piece.

SOUVENIR D'ALSACE—TH. LACK.

A clever imitation, by the well-known French composer of one of the Syrian folk-dances. A *ländler* is a slow, rocking waltz movement in 3/4 or 3/8 time. It is to be rather strongly accented on the first beat of each measure. The left-hand melody in this piece is particularly fascinating.

AT SCHOOL—TOY SOLDIERS' PARADE—

C. GURLITT.

Two very characteristic teaching pieces by the popular German master. Young students will find pleasure and amusement in these pieces. They must be played in descriptive style and with humor. Endeavor to imitate all the effects as suggested by the composer.

SPARKLING EYES—B. R. ANTHONY.

This is a lively and rippling waltz movement of easy grade. It must be played with precision and with crisp, clear touch. Mr. Anthony is a very successful American writer of melodious teaching pieces.

YOUNG TROUBADOURS—D. ROWE.

This is a pretty and useful first-grade piece, both hands on the treble clef. It will be found valuable as a study in time and in balance and independence of the hands.

CUJUS ANIMAM (FOUR HANDS)—ROSSINI.

Rossini's "Stabat Mater" is perhaps the finest setting of the fine old fourteenth century hymn on the Crucifixion; at any rate, it is the most popular. It is brilliantly written, and its charming melodies seem never to wear threadbare. The "Cujus Animam" is one of the best-known numbers. In its original it is for tenor solo, but it has been arranged for all possible combinations. Its martial character renders it specially available for four-hand transcription. As here given it makes a sonorous, well-balanced duet, useful in character, with plenty of work for either player, and only moderately difficult. This would make a fine recital number.

GAY SEÑORITAS (VIOLIN AND PIANO)—

F. P. ATHERTON.

This is a capital exhibition piece for violin. It is the characteristic *bolero* rhythm. The *bolero*, also known as the *cachucha*, is one of the most distinctive Spanish dances. Mr. Atherton's "Gay Señoritas" is an excellent idealization of this type. It must be played in a manner both vigorous and jaunty.

VIRGINIA INTERMEZZO (PIPE ORGAN)—

R. DIGGLE.

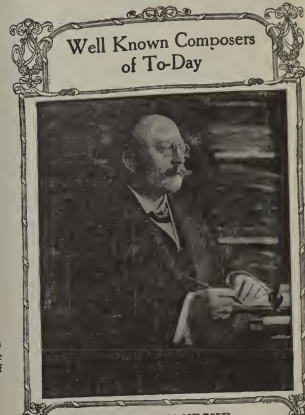
This is a pleasant recital piece for the pipe organ by a contemporary English organist and composer now residing in this country. This piece is in the style of a gavotte. It should be taken at a moderate pace, with close attention to variety in registration. It will be found effective on organs of any size.

THE VOCAL NUMBERS.

As is fitting, in view of the approaching season, we present a new Christmas song this month. Mr. Minetti's "Christmas Night" is admirable in every way. Beginning in quiet, pastoral vein, and after a clever modulation into E major, introducing a chiming effect, it finally works to a splendid climax. A real festival solo, churchly and devotional in conception, yet modern in execution; a song that congregations will be glad to hear.

Mr. Leduc's "Felicé" is a waltz song for exhibition or recital use, brilliant and showy, not difficult to sing, but requiring some flexibility. It must be sung rhythmically and in a spirited manner.

The two quiet old English songs will be of interest to many. Both are of the primitive ballad type in which the music remains unchanged through any number of verses. The "Ballad of the Daughter of Islington" tells a sentimental story, while the "Vicar of Bray" is humorous and satirical. Both have good old-fashioned tunes, diatonic and strong in rhythm. No song recital program is complete without a representation of the English ballad.

Well Known Composers
of To-Day

HERMANN NECKE.

The subject of our sketch has such a large following of admirers in Germany and in America that something of his work will be of interest to the readers of THE ETUDE. He was born on November 8th, 1850, in Wehe, a town in Thuringen, and was brought up in that town. His early education was conducted under the guidance of several able teachers in Germany, and he early gave evidence of a desire to compose. His compositions attracted the attention of many publishers, and soon thereafter popular appreciation was not found wanting.

Mr. Hermann Necke is now Municipal Musical Director at Dürren, and the work under his direction has been noted for its excellence. He has also conducted several singing societies with uniform success.

His compositions, which include songs, choruses and instrumental works, as well as piano solos, are marked by a vein of pleasing originality which, in a measure, accounts for their popularity.

THE NEED OF BETTER SIGHT READING.

WILLIAM HENRY MITCHELL.

It is probable that if you were to ask the average organist, or club organizer, what most stands in the way of forming a choral or orchestral society, they would tell you that it is a lack of sight-readers. All kinds of experiments are continually being made to entice people to learn how to read from sight. Any one who can read music at sight is usually regarded as a highly accomplished personage. As a matter of fact, everybody ought to be brought up to read at sight from early childhood, at least so far as singing is concerned. Reading from sight in music is merely a question of reading certain symbols which represent certain tones and their duration. The difficulty of reading ordinary spoken language at sight, with its complicated signs and difficult pronunciations, is far greater than that of reading music at sight, yet children learn to read, as a matter of course, and even the dullest of them experience little difficulty.

The reason a child learns quickly is usually because he wants to know. It is just as easy to learn to read music if only you want to know badly enough. There is nothing mysterious about it. The system of notation now in use is perfectly simple, and contains no "exceptions." The quickest way it can be accomplished is by doing it. There is no sight-singing "method" half so efficacious as getting a piece of music within range of your ability and reading it off. You will do it badly at first, but you will "get on to it" in time, and will add much to your own and everybody else's convenience.

Allegro M. M. ♩ = 138

GEORG EGGEING, Op. 175, No. 10

mf, f, p, a tempo, cres., ff, rit., sempre forte, pp, rit. molto cres., mp

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THE ETUDE
VALSE EXCENTRIQUE

THE ETUDE

THE ETUDE

BELLS OF CHRISTMAS

DAS CHRISTGLÖCKCHEN

FANTASIA

H. KAROLY, Op. 24

Andantino M.M. ♩ = 54

f *dim.* *p* *dolce leggiero* *Ped. simile* *rit. ed. dim.* *f* *p* *mf* *f* *mf*

SICILIAN HYMN
Religioso M.M. ♩ = 108

mf *cresc. sempre* *p* *e dolce* *mf cresc.* *f*

Tempo I

p *dolce leggiero* *Cadenza a piacere* *Ped. simile*

HOLY NIGHT CHIMES

Tranquillo
con espress.

mf *p* Ho - ly night! peace-ful night! All is dark, *mf*

save the light

Von - der where Thy sweet vig - ils keep

O'er the Babe who in si - lent sleep

Rests in Heav - en-ly

532 1

Tempo I

dim. *p* *peace, Rests in Heav - en-ly peace.* *p* *dolce leggiero* *Ped. simile* *mf* *p* *morendo e rall.*

CAUSERIE

ALPHONSE MAILLY

Andantino M.M. ♩ = 100

Lh. *Lh.* *Lh. simile* *mf* *cantando e legato* *Ped. simile*

Piu vivo *mf*

a tempo *poco rit.* *pp* *una corda* *rit.* *a tempo* *tre corde*

Lento *a tempo* *pp* *una corda*

1 *2* *3* *4* *5* *6* *7* *8* *9* *10*

THE ETUDE

"CUJUS ANIMAM"

from "Stabat Mater"

SECONDO

G. ROSSINI

Tempo maestoso M.M. ♩ = 96

THE ETUDE

"CUJUS ANIMAM"

from "Stabat Mater"

PRIMO

G. ROSSINI

Tempo maestoso M.M. ♩ = 96

[illegible]

PRIMO

PRIMO

dolce. *cresc.*

ff *f* *p* *f* *p* *f* *p*

f *pp* *rit.* *D.S.*

CODA *p dolce* *cresc.* *poco accel.*

ff *f largamento* *p* *atempo* *dolce tranquillo dim.*

espressivo rit.

p *pp* *ppp*

THE ETUDE
MELODIE NOCTURNE

HOBART D. HEWITT

Andante con espress. M.M. ♩ = 63

Piu mosso

rit *mf*

mpo

rall.

a tempo

Piu mosso

accel.

are
my

atempo
f

a tempo

rit. 24

cre



cres

c. (b)

[illegible]

P con espress.

cresc.

dim.

1

SUR CAPRI
TARANTELLA

Presto M.M. $\text{♩} = 44$

GÉZA HORVATH

f

1

1

[illegible]

4

op

poco *ri*

THE ETUDE

Musical score for "THE ETUDE". The piece is in 2/4 time, key of D major. It features a variety of musical textures and dynamics. The score includes:

- First system: Treble and bass staves with a melody in the treble and accompaniment in the bass. Dynamics: *f*, *p*.
- Second system: Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*.
- Third system: Treble and bass staves. Dynamics: *p*, *p*, *f*, *p*. A *marcato* section is indicated.
- Fourth system: Treble and bass staves. Dynamics: *f*, *p*, *f*.
- Fifth system: Treble and bass staves. Dynamics: *f*, *p*, *f*.
- Sixth system: Treble and bass staves. Dynamics: *p*, *f*. A *brillante* section is indicated.
- Seventh system: Treble and bass staves. Dynamics: *p*, *f*, *ff*. A *cresc.* section is indicated.

THE ETUDE

SPARKLING EYES

VALSE ANIMATO

BERT R. ANTHONY

Musical score for "SPARKLING EYES". The piece is in 2/4 time, key of D major. It features a variety of musical textures and dynamics. The score includes:

- First system: Treble and bass staves. Tempo: *Vivace*. Metronome: *M. M. ♩ = 63*. Dynamics: *p*, *p*. Markings: *Lightly and Joyously*.
- Second system: Treble and bass staves. Dynamics: *p*, *crescendo*.
- Third system: Treble and bass staves. Dynamics: *f*, *p*, *f*. Markings: *Sharp and Quick*, *Smoothly*, *Sharp and Quick*.
- Fourth system: Treble and bass staves. Tempo: *Tempo I*. Dynamics: *p*.
- Fifth system: Treble and bass staves. Dynamics: *p*, *crescendo*.
- Sixth system: Treble and bass staves. Dynamics: *Brilliant*, *Fine*, *mf*.
- Seventh system: Treble and bass staves. Dynamics: *mf*, *D. C.*

THE ETUDE

RAPSODIA ZINGARA

HERMANN NECKE

Lento a capriccio M.M. ♩ = 54

Allegro vivace M.M. ♩ = 108

Lento

Tempo I. (Lento a capriccio)

(35)

Lento

Adagio cantabile
con espressione

a tempo

a tempo

Allegro vivace M.M. ♩ = 126

Andantino M.M. ♩ = 60

THE ETUDE

Allegro vivace M.M. ♩ = 144

Non fuoco

Tempo I. (Lento a capriccio)

ff

Allegro vivace

cresc. e string.

Presto

ff

marcato

YOUNG TROUBADOURS

Allegretto moderato M.M. ♩ = 132

mf

Fine

DANIEL ROWE

THE ETUDE AT SCHOOL IN DER SCHULE

825

C. GURLITT

Molto moderato M.M. ♩ = 69

Schools out!

rall.

Vivace M.M. ♩ = 54

a)

The Teacher!

ff

a) Melody of the old folk-song "Comes a birdie a-flyin'"

TOY SOLDIERS' PARADE ZINNSOLDATENMARSCH

Tempo di marcia M.M. ♩ = 108

b)

mf

p

c)

pp

decresc.

Down goes the whole army!

glissando

b) A brisk military march, gradually decreasing in volume to a pianissimo.

c) Glissando - with a sweep of the back of the thumb across the keys, imitating the downfall of the toy army.

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THE ETUDE

HENRY BOLLMAN

MP



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TRIO⁴

ff tre corde

Ped. simile

pp

f Trio *f* tre c

Ped simile

D.C.

CODA

tre corde

* From here go back to Trio (at A) and play to Fine of Trio; then go back to % and play to ⊕ finishing with Coda.

THE ETUDE

INTERMEZZO PIZZICATO

J. NEURY

Moderato M.M. ♩ = 104

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THE ETUDE

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Tempo di Valse M.M. ♩ = 48

PETIT LAENDLER

THEODORE LACK, Op. 106

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THE ETUDE

GAY SENORITAS

BOLERO

FRANK P. ATHERTON, Op. 209, No. 1
Bolero

Tempo di Bolero M. M. ♩ = 108

VIOLIN

PIANO

ff brillante
mf
fz mf
cresc.
Soave
mp
Soave
mp
a tempo
poco allarg.
a tempo
poco allarg.
rall.
fz mf
rall.
1st time only! For fine only Vivo
fz mf
ff Vivo
pizz.
Meno moto
p dolce
dolce
a tempo
p più appassionato
rall.
mf a tempo
p

THE ETUDE

ten.
un poco moto e accel.
un poco moto e accel.
A
Meno mosso
cresc.
ff Meno mosso
rall.
cresc.
rall.
D. S.

MELODIE ALLA VALSE

JOSEPH LAMBERGER, Op. 21, No. 1

Tempo di Valse M. M. ♩ = 160

mf
cresc.
p
dim. pp
p poco rit.
pp
dim. pp
p
mf
a
b

THE ETUDE

Musical score for "THE ETUDE". The score is written for piano and includes various dynamics and tempo markings. The key signature is one flat (B-flat). The tempo is marked "a tempo". The score includes markings such as *p*, *rit.*, *a tempo*, *cresc.*, *f*, *ff*, *brillante*, *poco a poco*, *decreso. poco*, *ritard.*, *ten.*, *a tempo*, *tranquillo*, *calando*, *poco a poco*, *pedicam.*, *quasi glissando*, and *pp.*. The score is divided into several systems, each with a treble and bass staff.

THE ETUDE

VIRGINIA INTERMEZZO

R. DIGGLE

Registration:
 Gt. 8 & 4 to Sw.
 Sw. 8 & 4 with Soft Reeds
 Ch. 8 & 4 Flutes to Sw.
 Ped. 16' & 8'

Tempo di Gavotte M.M. ♩ = 108

Musical score for "VIRGINIA INTERMEZZO". The score is written for piano and includes various dynamics and tempo markings. The key signature is one flat (B-flat). The tempo is marked "Tempo di Gavotte M.M. ♩ = 108". The score includes markings such as *p*, *cresc.*, *ff*, *brillante*, *poco a poco*, *decreso. poco*, *ritard.*, *ten.*, *a tempo*, *tranquillo*, *calando*, *poco a poco*, *pedicam.*, *quasi glissando*, and *pp.*. The score is divided into several systems, each with a treble and bass staff.

* From here go to the beginning and play to Fine; then play Trio.

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CHRISTMAS NIGHT

CARLO MINETTI

Andante religioso

The night is calm and si - lent, And in the sky a - bove A star of ma - gic ra - diance

Shines with a light of Love. Na - tions their steps are bend - ing To - ward that shin - ing star; They

come from plains and moun - tains They come from near and far.

dolce
There in the town of Beth - le - hem Up - on a straw - made bed Je - sus is born, the Sa - viour Who

came to make us glad, Kings of the earth are bend - ing low Be - fore the Lord new - born; The

Lord who was to save us Though a crown of thorn.

Angels in heav - ly ra - diance, How - ing a - bove

plain, Sing with me - lo - dious voi - ces This won - der - ful re - frain: Re - joice, all men re

joice, Your sor - rows cast a - way, The Lord and Sa - viour dear, Je - sus was born to -

day. Re - joice, all men re - joice, Your sor - rows cast a - way; Je - sus was born to -

day, Je - sus was born to - day, Je - sus was born to - day!

THE ETUDE

FELICE
WALTZ SONGLELAND LANT'S
Lento

THURLOW LIEURANCE

p Fe - lice, Fe - lice, Come to me, Fe - lice, O come, O come, O come, O come, Fe - lice.

mf dolce Fe - lice, I love but thee, Thou art all the world to me; Thy ten der eyes, so blue, Tell of a heart so true, so true. Fe - lice, I love thy smile and dim - ples,

ff Ah! so rare! Fe - lice, I know that thou wilt cling to me al - ways.

FINALE
Good bye, Fe - lice, Good bye! Good bye! Good bye! Good bye! Good bye! Good bye!

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THE ETUDE

Animato Ah! *Moderato* Fe - lice, *Animato* Thou art all the world to me, *Moderato* Ah! *mf* my

colla voce sweet! *rit.* Thine eyes speak love for me. *Animato* Ah! Fe - lice Thou art all the world to me, *ff* Ah! Fe - lice, I love but thee. *D.S. **

TRIO *Lento (Reverie)* While the night creeps si - lent - ly, And the night - in - gale trille low, In my arms, I hold you fast. *pp dolce* While the long night lasts. *atempo* When the birds sing at morn, And the sun beams gleam. *atempo* Thy blue eyes will beam on me through life's long sweet day. *D.S. ***

* From here go back to § and sing to A; then, go to Trio.
 ** From here go back to § and sing to A; then go to Finale.

Söchting, Emil.,	At the FairJan.	26
"	Gloomy DayMar.	181

DEPARTMENT FOR CLUBS and RECITALS

KRIS KRINGLE'S MUSICAL PARTY.

A Musical Recital in Two Parts for Clubs or Private Classes.

BY EDWARD ROBINSON SMITH.

GITA.

Brownie.

Boy.

Jolly old Santa Claus!

I am very sad because.

I don't believe in Santa Claus!

You don't believe in Santa dear.

Why, very soon he will be here.

I'll telephone. I do believe.

For he is due on Christmas Eve!

(Boy calls up Santa Claus.)

Hello! Hello! Give me Santa Claus.

Hello! Hello! Is that you Santa Claus?

Here is a little Brownie who does not believe in you. What is that? You say you will call for him?

You will take him to ride in your sleigh?

You will let him help you fill the stockings tonight? Hurrah for you! You are a jolly old Santa Claus!

Al! Santa Claus will come we know.

Yes, I'll hear his sleigh-bells tinkle in the snow.

8. Piano. Duet. Le Carillon 'Polka.

9. Piano. Christmas Bells—Gade.

10. Recitation. Santa Claus. (The Brownie falls asleep.)

11. Piano. Christmas Bells—Gade.

12. Recitation. Santa Claus. (The Brownie falls asleep.)

13. Piano. Duet. The Arrival of Santa Claus—Engelmann.

14. Recitation. The Christmas Tree—Selected.

15. Piano. Duet. The Arrival of Santa Claus—Engelmann.

16. Recitation. The Christmas Tree—Selected.

17. Piano. Duet. The Arrival of Santa Claus—Engelmann.

18. Recitation. The Christmas Tree—Selected.

19. Piano. Duet. The Arrival of Santa Claus—Engelmann.

20. Recitation. The Christmas Tree—Selected.

21. Piano. Duet. The Arrival of Santa Claus—Engelmann.

22. Recitation. The Christmas Tree—Selected.

23. Piano. Duet. The Arrival of Santa Claus—Engelmann.

24. Recitation. The Christmas Tree—Selected.

25. Piano. Duet. The Arrival of Santa Claus—Engelmann.

26. Recitation. The Christmas Tree—Selected.

27. Piano. Duet. The Arrival of Santa Claus—Engelmann.

28. Recitation. The Christmas Tree—Selected.

29. Piano. Duet. The Arrival of Santa Claus—Engelmann.

30. Recitation. The Christmas Tree—Selected.

31. Piano. Duet. The Arrival of Santa Claus—Engelmann.

32. Recitation. The Christmas Tree—Selected.

33. Piano. Duet. The Arrival of Santa Claus—Engelmann.

34. Recitation. The Christmas Tree—Selected.

35. Piano. Duet. The Arrival of Santa Claus—Engelmann.

36. Recitation. The Christmas Tree—Selected.

37. Piano. Duet. The Arrival of Santa Claus—Engelmann.

38. Recitation. The Christmas Tree—Selected.

39. Piano. Duet. The Arrival of Santa Claus—Engelmann.

40. Recitation. The Christmas Tree—Selected.

41. Piano. Duet. The Arrival of Santa Claus—Engelmann.

42. Recitation. The Christmas Tree—Selected.

43. Piano. Duet. The Arrival of Santa Claus—Engelmann.

44. Recitation. The Christmas Tree—Selected.

45. Piano. Duet. The Arrival of Santa Claus—Engelmann.

46. Recitation. The Christmas Tree—Selected.

47. Piano. Duet. The Arrival of Santa Claus—Engelmann.

48. Recitation. The Christmas Tree—Selected.

49. Piano. Duet. The Arrival of Santa Claus—Engelmann.

50. Recitation. The Christmas Tree—Selected.

51. Piano. Duet. The Arrival of Santa Claus—Engelmann.

52. Recitation. The Christmas Tree—Selected.

53. Piano. Duet. The Arrival of Santa Claus—Engelmann.

54. Recitation. The Christmas Tree—Selected.

55. Piano. Duet. The Arrival of Santa Claus—Engelmann.

56. Recitation. The Christmas Tree—Selected.

57. Piano. Duet. The Arrival of Santa Claus—Engelmann.

58. Recitation. The Christmas Tree—Selected.

59. Piano. Duet. The Arrival of Santa Claus—Engelmann.

60. Recitation. The Christmas Tree—Selected.

61. Piano. Duet. The Arrival of Santa Claus—Engelmann.

62. Recitation. The Christmas Tree—Selected.

63. Piano. Duet. The Arrival of Santa Claus—Engelmann.

64. Recitation. The Christmas Tree—Selected.

65. Piano. Duet. The Arrival of Santa Claus—Engelmann.

66. Recitation. The Christmas Tree—Selected.

67. Piano. Duet. The Arrival of Santa Claus—Engelmann.

68. Recitation. The Christmas Tree—Selected.

69. Piano. Duet. The Arrival of Santa Claus—Engelmann.

70. Recitation. The Christmas Tree—Selected.

See them, with capricious pranks,
Ploughing now the drifted banks;
Jingle, jingle, 'mid the glee
Who among them cares for me?
Jingle, jingle, on they go,
Capes and bonnets white with snow,
Not a single robe they fold
To protect them from the cold;
Jingle, jingle, 'mid the storm,
Fun and frolic keep them warm;
Jingle, jingle, down the hills,
O'er the meadows, past the mills,
Now 'tis slow and now 'tis fast;
Winter will not always last;
Jingle, jingle, clear the way,
'Tis the merry, merry sleigh.

8. Piano. Duet. Sleigh-Bell Polka.

9. Piano. Winter—Necke.

10. Recitation. Winter—Selected.

Old Winter is coming; alack! alack!

How icy and cold is he!

He's wrapped to his heels in a snowy-white sack,

The trees he has laden till ready to crack;

He whistles his trills with a wonderful knack,

For he comes from a cold country.

A cunning old fellow is Winter, they say—

A cunning old fellow is he;

He peeps in the crevices day by day

To see how we're passing our time away,

And mark all our doings from sober to gay.

I'm afraid he is peeping at me!

11. Piano. Christmas Bells—Gade.

12. Recitation. Santa Claus. (The Brownie falls asleep.)

13. Piano. Christmas Bells—Gade.

14. Recitation. Santa Claus. (The Brownie falls asleep.)

15. Piano. Christmas Bells—Gade.

16. Recitation. Santa Claus. (The Brownie falls asleep.)

17. Piano. Christmas Bells—Gade.

18. Recitation. Santa Claus. (The Brownie falls asleep.)

19. Piano. Christmas Bells—Gade.

20. Recitation. Santa Claus. (The Brownie falls asleep.)

21. Piano. Christmas Bells—Gade.

22. Recitation. Santa Claus. (The Brownie falls asleep.)

23. Piano. Christmas Bells—Gade.

24. Recitation. Santa Claus. (The Brownie falls asleep.)

25. Piano. Christmas Bells—Gade.

26. Recitation. Santa Claus. (The Brownie falls asleep.)

27. Piano. Christmas Bells—Gade.

28. Recitation. Santa Claus. (The Brownie falls asleep.)

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64. Recitation. Santa Claus. (The Brownie falls asleep.)

65. Piano. Christmas Bells—Gade.

66. Recitation. Santa Claus. (The Brownie falls asleep.)

67. Piano. Christmas Bells—Gade.

68. Recitation. Santa Claus. (The Brownie falls asleep.)

69. Piano. Christmas Bells—Gade.

70. Recitation. Santa Claus. (The Brownie falls asleep.)

appears in the doorway, and sees the Brownie asleep. He softly tucks the sleigh-bells that he wears and the Brownie wakes, rubs his eyes and Santa Claus beckons, and the Brownie follows him out. Curtain.)

PART 2.

(The stage is darkened and the first number is sung behind the scenes.)

1. Angel's Song—A. F. Lord.

2. Piano. Cathedral Chimes at Christmas Eve—Engelmann.

3. Recitation. Merry Bells—L. R. S. (Bells are softly rung.)

4. Piano. Merry Bells—L. R. S. (Bells are softly rung.)

5. Piano. Merry Bells—L. R. S. (Bells are softly rung.)

6. Piano. Merry Bells—L. R. S. (Bells are softly rung.)

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TONE POLICE.

The time in its most effective form seems to come as from a sounding board, with certain dignity, pungency, intensity and often a certain simplicity of line.

The voice principally given it in these conditions is the "tone voice." This element seems spontaneously in the finer quality of voices, but even in the less it is necessary to give it special attention.

It is not, then, so largely a question of strengthening muscles or developing any physical condition that is not there already—it is mostly a question of training the thought to include a right action and a proper combination of some dozen different functions. This is illustrated rather fully in the idea which is referred to in question 52. If one sings with the thought of supporting the voice by pressing with the breath he will use the vocal organs in poor advantage, whereas if the singing is done with the thought of "drawing" the tone (which is a method of expressing the opposite of pressing the tone) he will use the muscles to better effect. To use the muscles of lungs and throat to greater advantage by the second method is not indispensible that one should know anything about these muscles or organs, though the thought occasions the action desired and brings the right result.

The final method of teaching singing in the studio is not yet discovered; what it must consist of is a far more successful method of gaining mental cooperation for the purpose of physical achievement than we now have.

A consideration of many other points involved in the above thirty-seven questions must be deferred.

but exceptional pupils to procure correct muscular action through a right concept of tone.

"THE IDEAL METHOD"

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without accompaniment wherever a meeting of friends could be enlivened by such contribution.

The difference between these two classes of singers lies in the attitude of mind toward the subject. The one class wishes mainly to acquire—the other thinks only of giving.

But the cultured singer who regards vocal study more as a means and less as an end may also give generously and appropriately and even more successfully than the untalented singer. Except in cases of bad vocal disorder, a singer is always going who says, "I don't want to sing for people until I have studied a long time." As soon as they have anything to offer they should be ready with it, leaving it, of course, optional with their friends whether they will hear it, or not.

The motives of the two classes may be equally good. The one may be as conscientious in withholding a song as the other in giving it. Every one who is always ready to sing is actuated by no higher motive than the desire to "show off," the course is philosophically right and is preferable to the other.

So it may well be considered one of the duties of a singer to learn and keep constantly in memory a repertoire of songs, simple and homely it may be, humorous or touching, college songs, minstrel songs, church hymns, folk songs, or the popular salon music of the day, and let us say it cautiously, if any member of a boating or picnic party should happen to break forth in a song, the singer should touch a chord which would for the moment respond pleasantly in the breasts of even the devotees of the symphony concert who might happen to be present.

The young man or woman of the hour is he or she who, on a rainy day at a summer resort, or an afternoon at the country club, or at any informal gathering, can give with readiness and spirit an impromptu program of popular song. This equipment of song that can be sung with or without accompaniment, especially by one who can accompany him or herself when singing where there is no piano, will often serve to bring comfort, even transport, to aged friends and relatives whose memories of early days are more easily recalled by strains of familiar music than by any other means.

The singer who with ready kindness and intelligence ministers here and there to the less favored portions of the company is not only bringing honor to the art of singing but it is by means taking important steps in personal progress; for no matter how high the essential element of art is, the ability to touch the heart, and this is best acquired by those who cultivate only of their music, is the best.

These remarks upon the duty of singers are not meant to overlook the fact that in some cases it is best for pupils not to respond to requests for songs. A good teacher may at times have ample reason to forbid such response. But many teachers, skilful in technical voice training, give little guidance along the line of thought of the singer which the habitually poor singer only to mechanical singing with mere affections of expression.

CARUSO'S ADVICE TO SINGERS

On the nights when I sing I eat nothing after luncheon except perhaps a sandwich and a glass of Chianti until after the performance.

The use of spirits is sure to inflame the delicate little ribbons of the voice which produce the singing tone, and then—*adieu* to a clear and ringing high C! Though I indulge occasionally in a cigarette, I advise all singers, particularly young singers, against this practice.

A baritone who tries to increase his upper range by main strength will surely in time lose his best lower notes, and a light tenor who attempts to force out notes lower than his range will never be able to sing lower tone roles; and after two or three years may not be able to sing at all.

To have the attack true and pure one must consciously try to open the throat not only in front but behind. One can open the throat perfectly without a perceptible opening of the mouth, merely by the power of respiration.

It is the ability to take in an adequate supply of breath and to retain it until required that makes—or, by contrary, mars—any singing. A singer with a perfect sense of pitch and all the good intentions possible will sing off the key and bring forth a tone with no vitality in it, distressing to hear, simply for lack of breath control.

The voice is naturally divided into three registers: the chest, medium and head. In a man's voice of lower quality this last is known as "falsetto," but in the case of a tenor he may use it with a sound like falsetto, but is really merely a mezzo tone or half register. This legitimately belongs to a man's compass; a falsetto does not.

The most important register is the medium, particularly of tenors, for this includes the greater part of a tenor's voice, and can be utilized even to the top of his range, if rightly produced. Singers, especially tenors, are very apt to throw the head forward in singing the high notes, and consequently get a throaty, strained voice, which is so disagreeable. To avoid this one should try to keep the supply of breath down as far toward the abdomen as possible, thus maintaining the upper passages to the head quite free for the emission of the voice.

Remember, then, to sing within yourself as it were—to feel the tones all through your being; otherwise your singing will possess no sentiment, emotion, or enthusiasm. It is the sure to accomplish this which has produced so many soulless artists.

The artistic use of the "half voice" is a very valuable adjunct in all singers. It may be defined simply as the natural voice produced softly, but with extra strength of breath. It is this breathy quality, however, which one must be careful never to exaggerate, or the tone will not carry—-it gives that velvety effect to the tone that is so delightful.

Messa tone is just a concentration of the full voice, and requires, after all, as much breath support as the full voice which is taken with the "head voice" without being supported by a breath taken from the diaphragm, is a lessening of the full voice, and is less and is inaudible. It does not carry, whereas the soft note which does possess the deep breath support is penetrating, concentrated, and most expressive.

Another important point is that

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with a piano note properly taken in the register which is proper to it, there is no danger of having to change the position of the throat, and consequently the real character of the note, when making a crescendo and again diminishing it. It will be the same note continuing to sound.

No singer can be called a great artist unless his diction is good. Some persons claim that a pronunciation too distinct or too much insisted upon spoils the real voice quality, but this should not be the case if the words are correctly and naturally brought out. I would give a fine pronunciation, far from interfering with it, aids the voice production, makes it softer and more concentrated; but diction should act rather as a frame for the voice, and never replace it.

Many too ambitious students are their own worst enemies in the culture of their voices. Because they have a large vocal power, they want to shout all the time, in spite of the repeated admonitions of their masters, who beg them to sing *Piano*. But they hear nothing except the words, they make themselves. Such headstrong ones will never make a career, even with the finest voices in the world. Their teachers should devote attention to those who merit it and want to study seriously—London Musical Herald.

PUT IT BEHIND THEE.

BY F. W. WOREL.

It is so much easier to astonish the groundlings—the uncultured crowd—by stentorian shouting and by use of acrobatic and vocal pyrotechnics, than to gain, by hard work, the power to win hearts by beautiful, expressive tones. And the extremely musically ignorant who are so strenuous in their call for what they like, and so largely in the majority, that young singers are apt to yield to the temptation to pour forth power, rather than beauty of voice. For ages, literally, the judicious teacher of singing has had to combat the evil influence of those who mistake shouting for artistic singing, and applaud it. W. J. Henderson remarks that so long ago as 1248, Algorotti wrote: "Pistocchio, who may be looked upon as the head of the school, the Martin of modern li-cense making, thus rebuked Bernacchi: 'It is very disagreeable to me that, al-

though I have taught you to sing, yet you will do the reverse.' It is an old axiom that he who knows not how to braid his voice can never learn to sing, which indeed our gentry are very careless about. Though to keep the voice sustained in a certain key, or to raise it to a certain pitch required by the subject, is the great secret of stirring up our affections, yet that they are strangers to, being persuaded on the contrary that all their skill is to consist in straining and splitting the voice and in desultory transitions from one note to another. Their object is not to make choice of what will produce the best effect, but of that which they think most the extraordinary and difficult in the execution."

The conscientious, artistic teacher must, however, set his face like flint against the public demand for "noise," and the wise student who wishes to become an artist will put behind him the temptation to "shoot a little," with its resultant "mob-applause." Better far, to please the few who know, than to tickle or split the ears of the groundlings, and spoil the voice. "Work for quality, and power is yours."

TAKE CARE OF YOUR BODY.

BY LOUIS A. RUSSELL.

I HAVE often endeavored to bring to the minds of voice students the importance of looking upon their art in a sensible way, and in a book, entitled "The Complexities of Vocal Philosophy," I have given advice in that direction. I will also advise you to read Dr. Frank E. Miller's excellent treatise on "The Voice," as this book is full of important truths for vocalists.

Dr. Miller's book is of the common sense type of work likely to awaken in you an appreciation of the wonderful mechanism of the vocal apparatus, and the necessity for your taking proper care of it. A few concluding thoughts on the personal conduct of a singer.

Every voice must master the "trill" after a period, longer or shorter, of proper practice. Stiff, strained voices master it sooner than weak ones. expended certainly too much energy in improving it, because, as a young girl, I had so very little strength, although my voice was very flexible in executing all sorts of rapid passages—Lilli Lehmann, in "How to Sing."

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THE WORLD OF MUSIC

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At Home
MR. JUDSON W. MATHER will conduct the special performance of *The Messiah*, which will be given in Spalding, this year. Mr. Mather is a graduate of Oberlin, and of the Stern Conservatory in Berlin.

FRANCIS MACMILLAN, the distinguished American violinist, met with great success on the appearance in Boston, his first concert after returning from Europe.

MISS ELORA WILSON, the daughter of the Secretary of Agriculture, is going to use her voice to aid her father in securing votes. She is the pupil of Jean de Broude, and has a fine reputation as a singer.

WILHELM RECHTS, a well-known Anglo-German pianist, will give over *The Messiah*, which will be given in Spalding, this year. Mr. Rechts is a graduate of Oberlin, and of the Stern Conservatory in Berlin.

ELABORATE preparations are being made for an annual address in Music, which will be given in Spalding, this year. The address will be given by a prominent musician, and will be a most interesting one.

MISS MARY VAN UNTHOLD has opened the new Unthold University of Music in New York City. She has also established an extra branch of the institution.

CLARENCE EDWARDS has recently placed for the first time a new composition in organ, entitled *Requiem*, composed by Edward P. Johnson, organist of Cornell University.

MR. WILLIAM C. CARL, who returned from a visit to his teacher, A. Gullman, last year, has been appointed organist of the Cathedral of St. John the Evangelist in New York City. His pianism and his voice are of the highest quality.

THE old order changed! A French pianist named Robert, who was a pupil of the late Franz Liszt, has been appointed organist of the Cathedral of St. John the Evangelist in New York City. His pianism and his voice are of the highest quality.

CAMPBELL'S organ has been used by his father, the famous harpist, to make his first appearance in the organ abroad rather than in his country. Campbell's organ is a most interesting one, and will be a most interesting one.

MR. DAVID BIRNBAUM met with another triumph at his recital given in Carnegie Hall, New York, on October 1st. His pianism and his voice are of the highest quality.

HENRY SCHRAEDER, the eminent violin teacher, has now moved to the violin department of the University of Music in New York City. His pianism and his voice are of the highest quality.

MR. AND MRS. W. S. R. MATTHEWS have recently moved to New York City. Their pianism and their voice are of the highest quality.

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SHORTLY over in England has made a brilliant suggestion for enabling the police to detect motorists exceeding the speed limit. It is suggested that as a car goes at its fastest allowable pace, a low 10 should be assigned to it. If this is done, the police will be able to detect the motorist who is exceeding the speed limit by a diminished five. There will still be a new field for musicians as members of the police force.

In *The New Music Review*, Ernest Walker, a well-known English writer, has been calling attention to the fact that the late Sir John Lubbock is suffering from neglect as a composer. He asks with justice, why it is that we never hear the great Hungarian concerto of Lubbock, while every violinist insists on playing the Bruch's minor, or the Saint-Saens's major. The reason for this he gives is that Lubbock's reputation among other things overshadows his work as a composer, and the other is that the music is of a kind which requires familiarity in order to be appreciated. No more strange music than Lubbock's ever, and none better equipped with knowledge. It seems strange that a man who has so much to offer to the world should be neglected in this way.

The orchestral concert of the New York Philharmonic Society, under the direction of Mr. Theodore Thomas, promises to be of considerable benefit to music in London. Mr. Thomas is a well-known musician, and his work as a conductor is of the highest quality.

There is an interesting feature for music lovers in the Franz Liszt State Museum at Harnburg, in the form of a free loan collection of musical instruments. These instruments will be sent to the public for the purpose of educational purposes. These instruments will be sent to the public for the purpose of educational purposes.

MUSIC is put to queer uses at times. So long ago as reported efforts have been made to use the music of the piano as a means of communication. The latest fashion is to use the piano as a means of communication. The latest fashion is to use the piano as a means of communication.

THE death of Charles Gilbert, while still at the height of his career, has come as a surprise to his friends. He was born in Paris forty-three years ago, and received his musical education at the Conservatory of Music in Paris. He was a most interesting man, and his work as a composer is of the highest quality.

MR. ALBERT RICHARDSON has recently accepted the position of director of the piano department of the University of Music in New York City. His pianism and his voice are of the highest quality.

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BALZAC'S INTEREST IN MUSIC.

In the English Musical Opinion Mr. D. C. Parker has been writing on the subject of Balzac's interest in music. As a rule novelists are woefully ignorant on the subject of music, and it is only occasionally that poets show anything more than a trifling knowledge of the subject. Browning is a notable exception, and Shakespeare dealt with music more tenderly than have many others. Balzac, however, atones for the shortcomings of many of his brethren of the pen. Mr. Parker tells us:

"Balzac's interest in music was real and sincere. In his books there are innumerable references to the art which he loved so greatly and they give the impression that the novel was genuinely affected by good music. In his early years his taste showed itself in an emphatic manner; as a child he showed great delight at the terrible sounds which he heard out of a little red violin. He thoroughly enjoyed this and would play for hours at a stretch. But his relish for the terrible sounds which he heard shared by the household; for, as his biographers tell us, even his sister Laure had to put a stop to it and then Balzac would be surprised that other people did not consider it as fine as he did. Probably the only other music which he heard in his youth was the playing of military bands; but when we leave the child and come to the novelist, there are one or two interesting facts about his relations to it. We catch a glimpse at one time of a craving for beauty—a craving which cannot be satisfactorily satisfied because of his financial straits. However, he purchases a piano; but this raises another problem. His regret is too small to hold one; but, rather than do without the luxury, he will move the wall so that room can be made for it. Balzac seems to be in grave doubt whether the landlord will pay for this; because he remarks that, if this gentleman objects, he will pay for himself and add the amount to the price of the instrument. Herein is some indication of a real love for music."

Balzac seems to have taken a great deal more care in the mention of musicians in his novels than do most novelists. In another part of his interesting article Mr. Parker says:

"In his 'Massimilla Doni' he took advantage of the services of a professional musician to enlighten him on various points on which he was uncomfortably ignorant. Whether this had the effect of helping to form his taste or not it is difficult to say, but certainly he is not far wrong in some of his estimates of composers. He has shown a great effect upon him and he spoke of the great musician in terms of tremendous enthusiasm. After hearing the Symphony in minor, he remarks that Beethoven is

the only man who makes him feel like a creature. His compositions he places far above those of Mozart or of Rossini. From Beethoven's music he gets great pleasure. In the 'Lettres à l'Étrangère' he says that the spirit of the writer cannot give such enjoyment, because what he prints is finished and condensed, whereas Beethoven wafts his audience to the infinite."

PUPILS WHO PAY BY THE LESSON.

BY ALICE M. RAYMOND.

SCHOOLS or conservatories, and many private teachers, will not accept pupils who pay by the hour; and if your teacher does so, as a matter of accommodation to you, it is unquestionably your duty to see that it does not become an annoyance or a financial loss to him. No teacher of good standing will give discounts to pupils, unless by special arrangement. He has sold you a definite portion of his time, for which he is entitled to prompt payment; whether or not you occupy that time is your own affair. Few pupils who take a regular course of lessons neglect their term bills, and when such is the case the teacher has no place to them in the hands of a lawyer; but how often do the pupils favored by "easy payments," when absent, neglect to forward the money for that lesson, or even to bring it at the next lesson. Incredible as it may appear, there are pupils in good standing who do not wish to pay for the lessons they own, because they have never realized themselves to view the matter from any standpoint but their own. The teacher has a right to consider the dues for all time engaged; as the assets with which to meet his liabilities. Bear this in mind and remember when obliged to absent yourself from your lesson, notify your teacher if possible, and forward your money. He calculates the returns of his pupils who pay by the lesson as his weekly income; if he receives several dollars by various disappointments his plans will be disarranged, and his pocket-book depleted, to accommodate one who has definitely agreed to buy a stated portion of his time.

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(Continued From Page 858.)

care than some doctors do, and heard with patience the story of their afflictions. The doctor had heard many such stories and had not had a kind, warm heart he would have given up his work long ago.

"You don't be careful," he said in a kind of broken English-Italian which he had picked up from thousands of similar visits, "if you don't be careful, you will have a case of pneumonia."

Pietro did not know what pneumonia was, but he knew from the way in which the doctor looked at him that it was something very serious. When the doctor said that his mother should be kept warm and should have plenty of good food of the right kind, Pietro winced. He knew how hard it had been for them to get food as it was. Could he, by staying home from school, work fast enough and hard enough to make enough money to get food and at the same time meet the landlord's agent when he came on Christmas morning? The landlord himself lived in London with all the grandeur of a prince. The landlord had never worked for the money he spent. He had simply had it passed on to him by his father. Little did the landlord think of the families who were grinding their lives out to keep up his useless and wicked extravagance. The Muzios' rent would do little more than buy the landlord a bottle of wine, but the landlord had to have his bottle of wine whether the Muzios lived or not. Pietro did not know the why of all this, nor did he realize that it falls to the lots of hundreds of poor people to slave for the haubles of a moment which the rich think they must have. But he did know that the rent was due on Christmas morning, and his father was blind, and that his mother was ill.

Finally Christmas-eve came, and Pietro was so tired from working that he could hardly keep his head up. All day in the little super-heated room he had listened to his mother's heavy breathing. His father had gone to try to get some work playing in a concert hall but had been turned aside everywhere. Now and then a woman who lived in the next tenement came in with some soup and a little food for the afflicted family.

Suddenly Pietro was seized with an idea. He threw down the long feather box upon which he had been working and knelt down to the box under the bed and took out his father's violin. Down the stairs he rushed in his ragged

suit, not even waiting to put on his hat. It was a warm December day and he did not feel the cold. Away he walked until he came to the part of the city where the rich people lived. He played one tune after another, but although he could hear the bursts of merry music and laughter coming from behind the heavily curtained windows no one seemed to notice Pietro's playing. "Someone must hear," he kept saying to himself, "and if they hear they will say it is good playing, for my father would not lie to me and tell me that I could play if it were not so."

At Fifty-seventh street he saw a policeman making his way toward him. Pietro stopped and tucked his violin under his arm. "Arrah gowan," said the big blue-coated officer, "sure I'm not going to stop ye—it's the most beautiful music I've heard in years. I tell you what I'll do. I'll take ye up Fifth avenue to the very front of a house where a rich old money-bags lives. Perhaps he might have a little Christmas in his heart."

Pietro went along with the policeman, and some hangers-on at Fifty-seventh street (Page 859.)

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To Etude Readers

about

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